

Rosa-Maria Nuutinen

2025

In my work I explore the juxtaposition of the physical and the digital by questioning our collective relationship towards technology, asking how our inventions mould our society and personal experiences of place. Most of my work begins and ends with drawing, but I use photography, sculpture, filming and writing as tools to enrich my narratives and to create cohesive, fictional environments.

Through the act of drawing, I’m exploring the idea of biomechanics and how living organisms combined with technologies would be capable of sustaining themselves. I am interested in contrasting existing technologies fused with elements inspired by Cronenberg and Giger-esque body horror, creating imagined futuristic tech and body enhancements. I’m playing with the idea of biomechanics and how this living organism would be capable of sustaining itself and thinking/learning by its given parameters. I’m using this specific technology a lot in my drawings, and it works as a link throughout my work, connecting all the separate narratives into one possible future scenario.

My interest in the posthuman forms and bodies stem from my own experiences of body dysmorphia. I see the body as an unfinished state that, in the future, could be improved by body enhancements. These augmentations will eventually become a necessity, with our original selves slowly turning into inadequate beings.

Tomorrow’s Buster	2
An Attempt to Describe a Place	6
Logging Off	9
En Plein Air	13
Electric Priestess + An Orchard	15
CV	19

Tomorrow's Buster

This body of work explores the relationships we have with our domesticated pets and visualizes a future scenario where body enhancements have become part of our everyday lives. My Tim and My Buster are etched x-rays of a small dog's innards, displayed on an x-ray illuminator in a fictional setting at a vet's clinic. The project's underlying narrative investigates how attached we are to our pets and our increasing incapability to respect the natural course of events. Through depicting animals with biomechanical enhancements in order to prolong their lives, the project ponders our desperation to sustain and preserve our loved ones, even by defying death itself.



My Buster, 2024
Etching on x-rays displayed on an x-ray illuminator
47 x 74 x 15 cm
(Detail)

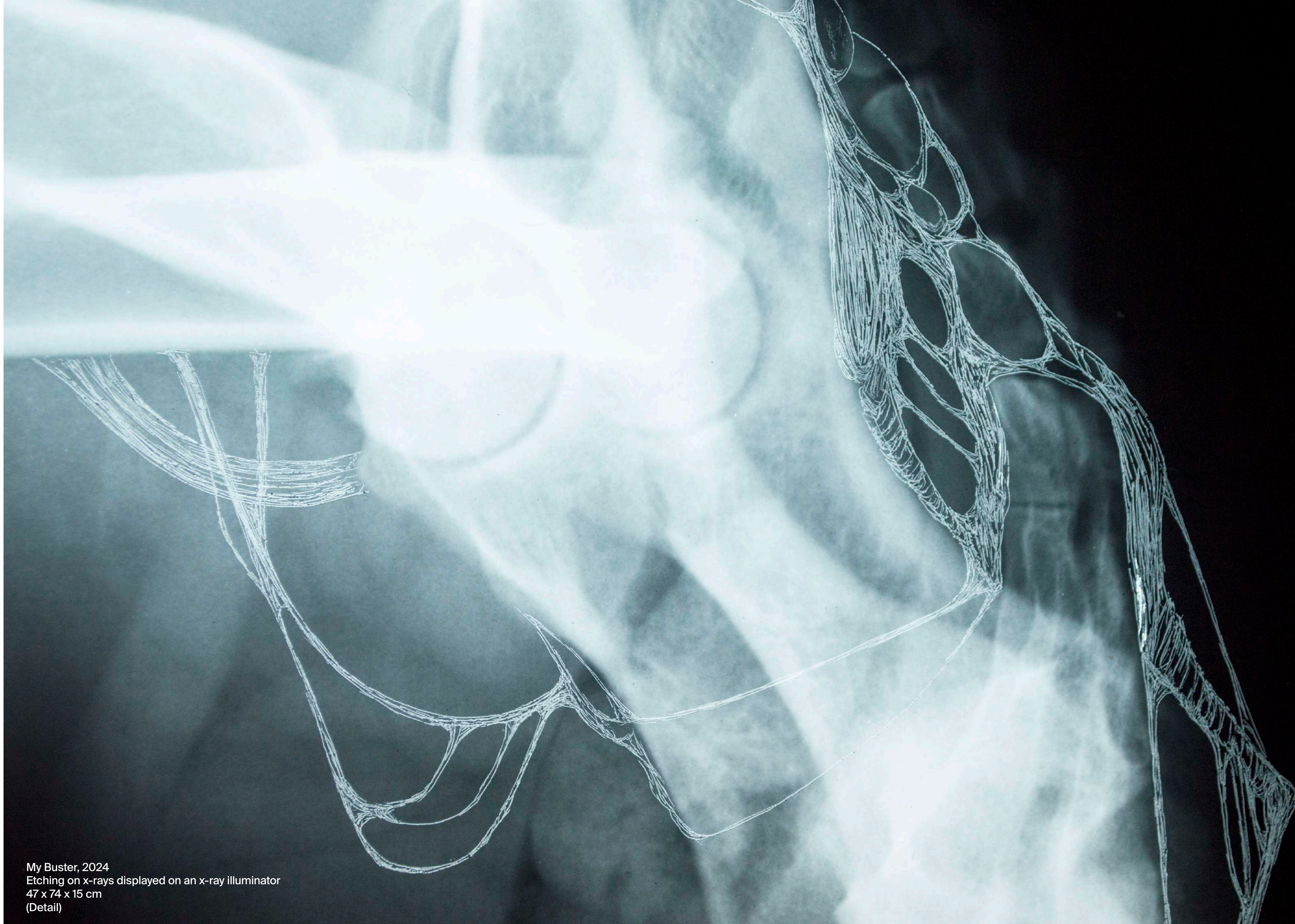


My Buster, 2024
Etching on x-rays displayed on an x-ray illuminator
47 x 74 x 15 cm



My Tim, 2024
Etching on x-ray displayed on an x-ray illuminator
33 x 25 x 10 cm

My Buster, 2024
Etching on x-rays displayed on an x-ray illuminator
47 x 74 x 15 cm
(Detail)



An Attempt to Describe a Place

The empty vessels are seeming to power each other in a futile manner as the devices have been removed and the only things remaining are unclear and vague. Almost rotting? The stage is filled with devices that are connected to each other but their function is uncertain. They are gestures of what is and has been in here, when someone occupied this space.

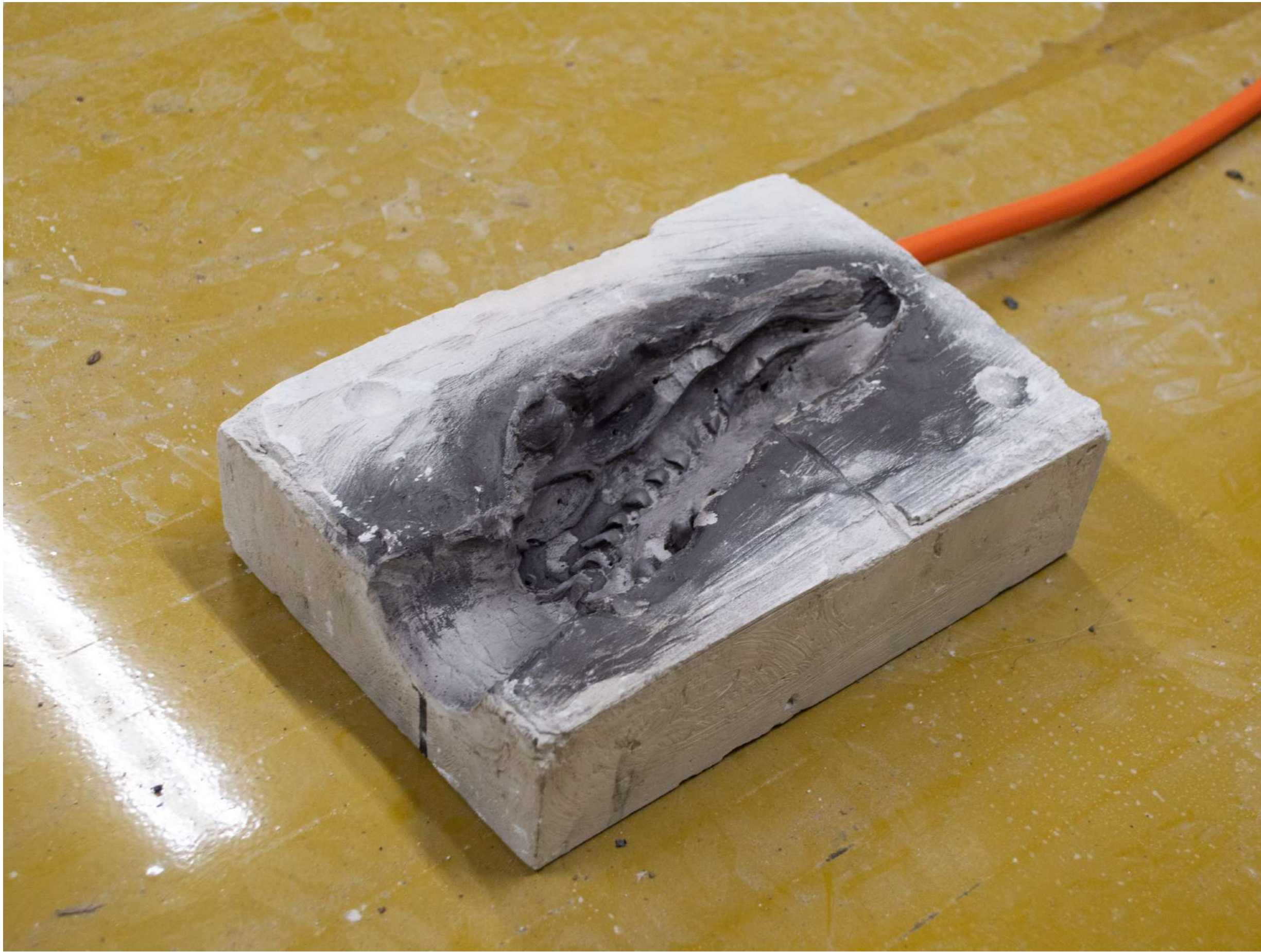
An Attempt to Describe a Place, is an installation consisting of floor and wall based sculptures, and a looping sound piece hidden inside one of the pieces. All of the sculptures are placed in close proximity to each other, with five of them being connected via a series of orange rubber hoses. The sculptures are empty moulds that are functioning as protective cases for unknown futuristic devices, which the creative writing is referring to.



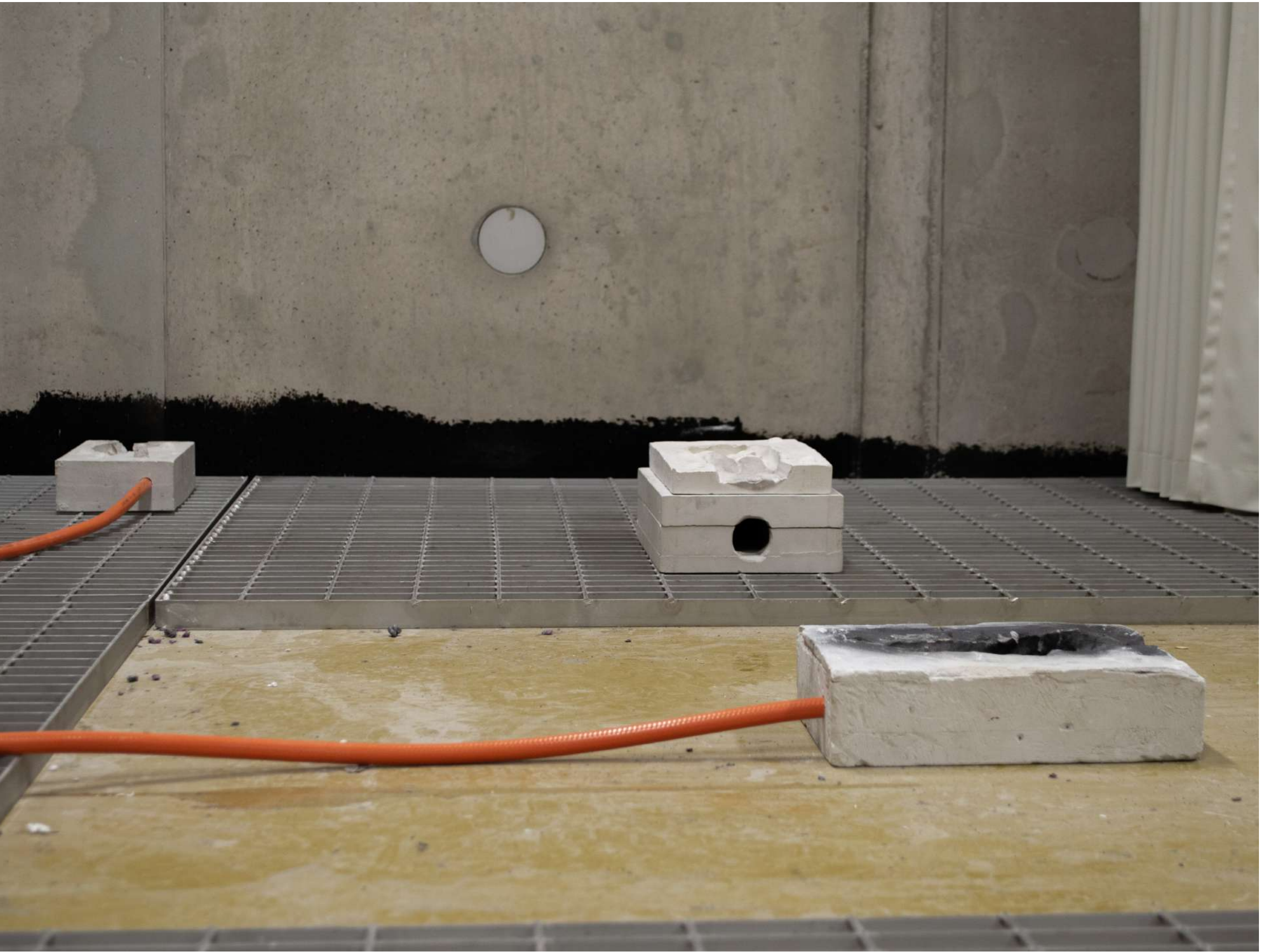
An Attempt to Describe a Place, 2024
Plaster, glass, rubber hose, wax, silicon, stainless steel, mixed media on paper, media player
300 x 500 cm (dimensions are flexible and can be changed depending on the space)
(Detail)



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 Plaster, glass, rubber hose, wax, silicon, stainless steel, mixed media on paper, media player
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 Plaster, glass, rubber hose, wax, silicon, stainless steel, mixed media on paper, media player
 300 x 500 cm
 (Detail)

Logging Off

Logging Off was a duo exhibition, where I and artist-curator Bob Bicknell-Knight explored the seductive nature of video games worlds, digital addiction, climate collapse, apocalypse anxieties and 24/7 hypercapitalism. The exhibition reflected upon how the video games we play are created, how our lives are becoming increasingly disconnected because of new technologies and a general feeling of malaise towards the contemporary moment. The exhibition included new paintings, drawings, sculptures, installations and films at The Cut, Hailsworth (UK)



Floor Rocker BioTech Chair II, 2024
Gaming chair, acrylic paint, varnish
64 x 45 x 90 cm
Unique



Floor Rocker BioTech Chair II, 2024
Gaming chair, acrylic paint, varnish
64 x 45 x 90 cm
Unique

Floor Rocker BioTech Chair II is part of a collaborative project, where the audience was invited to sit on several customised gamer chairs to watch films exhibited in Logging Off. Logging Off depicted a future, where technology had advanced to the point where humans had grown apart from each other, distancing themselves from physical reality by using biomechanical super computers. In these works, I was continuing my narrative of technology fusing together with other materials for longer and increasingly seamless online sessions. Painted on the chairs is a rib cage like organism fused with elaborate imagined physical technologies that would have the ability to merge with humans' anatomy, enabling the chairs user to engage in on-line sessions for longer periods of time.



Logging Off, 2024
Installation view



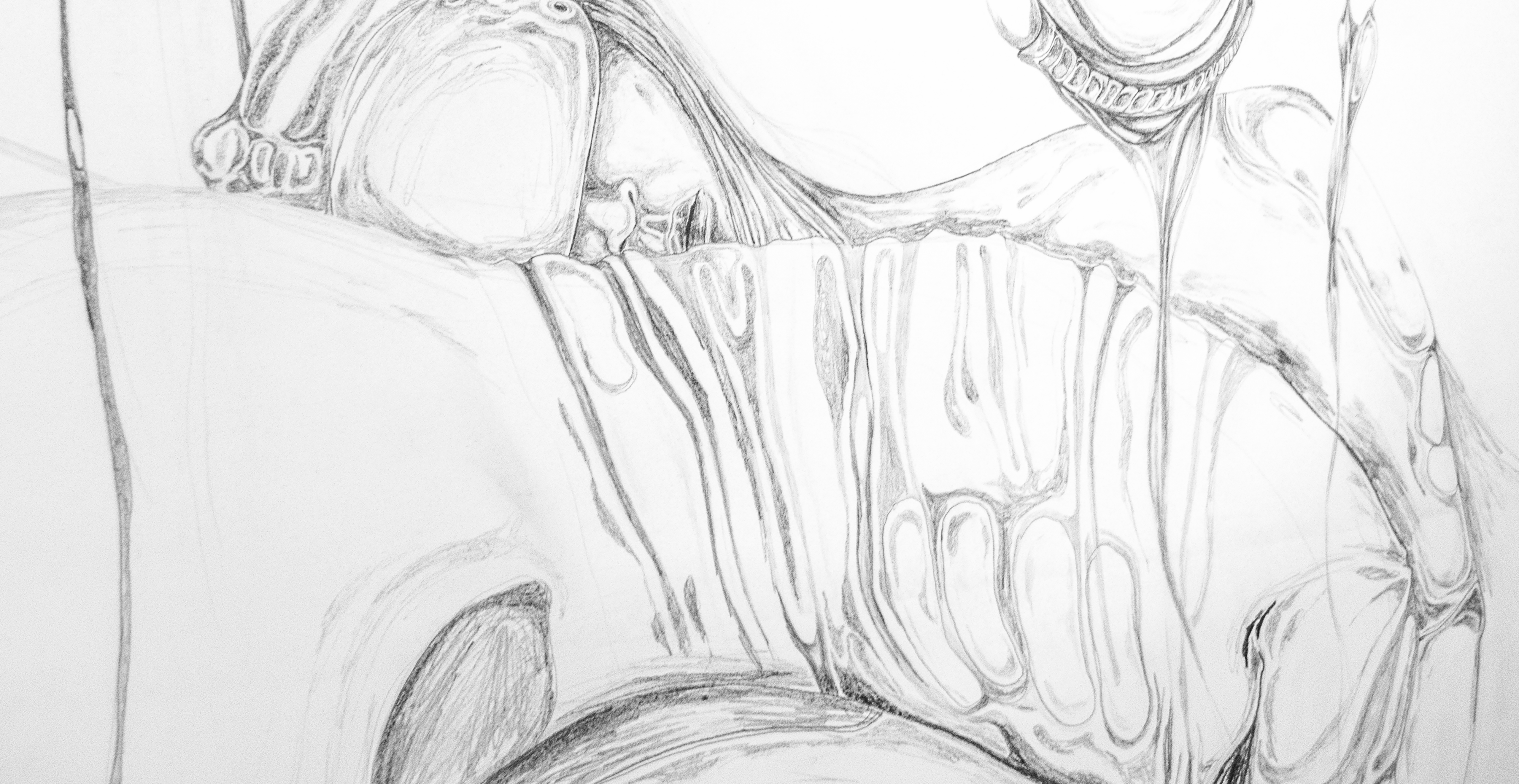
Figure in Tubes III, 2024
Pencil on paper, MDF, perspex, PLA, screws
44.5 x 31 x 3 cm

My interest in the posthuman body stems from my experiences of body dysmorphia and I see the human body as an unfinished state that, in the future, could be improved by body enhancements. The piece is depicting a technically modified future human's anatomy and suggests what living beings would look like if they had biometrics embedded within them. I'm exploring the idea that, in the future, body augmentation will eventually become a necessity, with our original selves slowly turning into inadequate beings. This future technology will fuse together with organic matter, creating an enhanced life form and the boundary between the two will cease to exist.



Blobby Disk VI, 2024
Ink pen on 180 gsm paper, MDF, perspex, PLA
17 x 20 x 1.5 cm

Through the act of drawing, I'm exploring the idea of biomechanics and how living organisms combined with technologies would be capable of sustaining themselves. Blobby Disks (2024) is an ongoing series of drawings depicting future computers and technological parts. The drawings are presented in 3D printed frames, mimicking the shape of a floppy disk. Floppy disks were used in the 1980s and 1990s to store computer data. Within my overarching narrative, the frames are used to store data for futuristic biocomputers. Like its predecessors, each Blobby Disk provides information and data for the machine, in this case a series of imagined cell cultures.



En Plein Air

Reflecting on traditional ways of working, **En Plein Air (Thunderjaw Site) (2024)** and **En Plein Air (Chasing for Monet) (2024)** are reproductions of landscapes within the 2017 video game **Horizon Zero Dawn**. The works both celebrate and attempt to capture the essence of the landscape by drawing on-site. I have created the works in front of my computer screen whilst the world of the video game continued to be simulated. The 3D printed elements of the frame reference the icons associated with different enemies within the game world which I had to defeat in order to be left alone to draw within the landscape.



En Plein Air (Thunderjaw Site), 2024
Charcoal on paper, MDF, perspex, PLA, screws
56.5 x 41 x 2.7 cm



En Plein Air (Chasing for Monet), 2024
 Charcoal on paper, MDF, perspex, PLA, screws
 56.5 x 41 x 2.7 cm



Out of Bounds, 2024
 Installation view

Electric Priestess + An Orchard

Electric Priestess was the culmination of me living and working at Saruya Artist Residency in Fujiyoshida, Japan, for a period of two months. The exhibition explored our relationship towards electricity and imagined a dystopian future where our need for constant convenience and escapism from physical reality has caused us to worship electricity, becoming almost addicted to this relatively new creation.

Electric Priestess was both an off and online exhibition. The offline show featured a series of drawings, paintings and prints, which were inspired by pieces of tech and forgotten items that I came across in Fujiyoshida.

The project had been generously supported by Finnish Cultural Foundation.



Architect's Building, 2023
Print on paper
148.5 x 252 cm
(Detail)



Electric Priestess, 2023
Installation view

Architect's Building is a print part of a series of images of 3D scanned digital models, which I had been scanning throughout my stay at the residency. The prints in the show depicted a series of images of 3D scanned digital models of akiyas and forgotten items that I found around Fujiyoshida.



Small Shrine, 2023
3D-scan



Priestess' Accordion, 2023
Oil stick, charcoal, soft pastel, oil paint and pencil on canvas
95 x 70 x 3 cm

The piece was part of my 2023 solo show Electric Priestess, where I explored humans' relationship towards electricity. Through my work I imagined a dystopian future, where our need for constant convenience and escapism from physical reality had caused us to worship electricity. The piece depicts an imagined device that controls electricity's worshippers' online experiences, which are monitored by the Electric Priestesses.



Worshipper I, 2023
Ink on paper, found wood
41 x 26.5 cm



An Orchard
(Detail)

An Orchard, by artists Bob Bicknell-Knight and Rosa-Maria Nuutinen, is a first-person exploration game which includes 3D models and photos that were produced at Saruya Air Residency, Japan in 2023.

Created over the course of a weekend, it's essentially a modern take on a slideshow presentation, a series of photos on physical slides that a family friend or distant relative would force you to sit through after returning from a holiday; important and captivating for them, enabling them to relive the memories of their recent trip, but not so much for you, who never made the original memories to begin with.

The artists invite you to explore the collected ephemera whilst reflecting on your own experiences of travel and exploration.

Link to the game: <https://bobbk.itch.io/an-orchard>



Fuji-san from Our Roof, 2023
35mm colour film scan

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SELECTED SHOWS

2025	Cubicle Collective. At EKA Gallery, Tallinn, Estonia, 1 – 24 August. Young Sculptor Award 2025. At EKKM, Tallinn, Estonia, 28 February - 9 March.	Group show Group show
2024	Vaal Gallery Auction. At Vaal Gallery, Tallinn, Estonia, 5 – 7 December. MK Calling 2024. At MK Gallery, Milton Keynes, UK, 21 June – 29 September. Logging Off. At The Cut, Halesworth, United Kingdom, 27 February – 6 April. Out of Bounds. At SEAGER gallery, London, United Kingdom, 31 January – 2 March.	Auction Group show Duo show Group show
2023	Electric Priestess. At FabCafe Fuji, Fujiyoshida, Japan, 23 - 26 August. ‘Unconsumed’. Curated by Georgia Green and Eleanor Rodwell. At The Shoe Factory, Norwich, UK, 4 - 10 March.	Solo show Group show
2022	Pop-up Slop. At The Long Gallery, Newcastle, UK, 3 - 6 November.	Group show
2021	I’m so sorry. At Ränni-galleria, Oulu, Finland, 30 May – 27 June. English Riviera Photography Showcase 2021, curated by Jacob Brandon. At Artizan Gallery, Devon, UK, 19 April - 16 May.	Solo show Group show
2020	36th Annual Open Exhibition. Online at Southwark Park Galleries, 2 December - 31 January 2021. States of Existence, curated by Tuğba Tirpan and Sophie Akehurst. At Socially Engaged Art Salon (SEAS), Brighton, UK, 31 August - 15 September. Depictions of Living, curated by Roshanak Khakban and Samuel Ivan Robert. At Art Pavilion, Mile End Park, London, UK, 24 - 28 January.	Online fair Group show Group show
2019	The Big Four, At Harlesden High Street, 62 - 70, Shorts Gardens, London, UK, 14 November - 4 January, 2020. States of Existence, curated by Tuğba Tirpan and Sophie Akehurst. At Well Space Community 241 Well Street, E9 6RG, London, UK, 10 - 15 October. Viewing Room, curated by Bob Bicknell-Knight. At Harlesden High Street, London, UK, 6 October - 5 November.	Duo show Group show Group show
2018	Terms and Conditions May Apply, curated by Bob Bicknell-Knight. At Annka Kultys Gallery, London, UK, 7 - 18 August. Degree Show, Chelsea College of Arts, London, UK.	Group show Group show

GRANTS + AWARDS

2025	Shortlisted for Young Sculptor Award 2025. At EKKM, Tallinn, Estonia.
2023	Working grant, Finnish Cultural Foundation (SKR), Finland, 3 months.
2022	Working grant, Arts Promotion Center (Taike), Finland, 6 months.
2021	1:1 Fund, Jerwood Arts. United Kingdom, 2 months. Covid-19 support grant, Arts Promotion Center (Taike), Finland, 3 months.

RESIDENCIES + OTHER PROJECTS

2025	UNESCO Meadow Heritage AR-Project. At Tallinn, Estonia, January.
2023	Saruya Artist Residency. At Fujiyoshida, Japan, 3 July – 27 August.
2022	High House Working Residency. At Antony Gormley Estate, King’s Lynn, UK, 3 - 30 October.
2021	Oulu-AiR. At Oulu, Finland, 3 – 25 November 2021.

EDUCATION

2024-2026	MA in Contemporary Art, Eesti Kunstiakadeemia, Tallinn, Estonia.
2015-2018	BA in Fine Art, Chelsea College of Arts, London, UK.
2013-2014	Foundation Diploma in Art and Design, Camberwell College of Art, London, UK.